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ABSTRACT

This guide for an adult marketing education course provides instructors with the necessary materials to present a seminar about "image management to project professionalism." General teaching suggestions are provided as well as a course outline and a time chart that provides guidelines for the minimum and maximum time to be spent on each section. The course consists of three sections: importance of developing a professional image through dress, professional images for men, and professional images for women. The second and third sections consist of three parts: clothing for business and professional settings, managing your professional image through dress, and development of a personal action plan. Course content appears on the left-hand side of each page, and appropriate teaching tips appear in the right-hand column. These materials needed to conduct the course are provided: 16 worksheets suitable for reproduction and necessary answer keys, 22 transparency masters, a slide show script, a session critique report format, and a course evaluation form. (YLB)

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INSTRUCTOR'S GUIDE

PROGRAM: Marketing and Distributive Education **UNIT TITLE:** Professional Dress

MODULE TITLE: Professional Dress for the 80's **MODULE NO.** MDE-83-120

INTRODUCTION:

This instructor's guide was prepared with the intent of providing instructors with the necessary materials to present a seminar about "image management to project professionalism."

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PERFORMANCE OBJECTIVES:

After completing the "Professional Dress for the 80's" seminar, students should be able to:

1. Develop an awareness of the importance of dress in communicating a professional image to others.
2. Develop skill in analyzing their present professional image.
3. Develop knowledge of how their dress affects the image they project.
4. Set goals and develop a plan to project the image they desire.

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Learning Groups Designed For:

- ✓ Adult
- ____ Special Needs
- ____ Secondary
- ✓ Post Secondary

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Specializing in the development of Mediated Instructional Materials

To the Instructor:

This course was prepared with the intent of assisting the individual in exploring image management and providing information on the use of professional dress in upgrading one's image. The instructor of this course must have already completed the course to gain a complete understanding of the concepts and their many implications: Course content appears on the left-hand side of each page and appropriate teaching tips appear in the right-hand column. Procedures detailed in the instructor's manual should be followed to help students achieve course goals.

1. Present the course in the way it would most benefit your particular class members. It can be presented in several different manners:

   a. Total course consisting of Part I: Importance of Developing a Professional Image Through Dress; the Professional Images for Men section; and the Professional Images for Women section.

   b. For a male audience only the course would consist of Part I: Importance of Developing a Professional Image Through Dress and the Professional Images for Men section.

   c. For a female audience only the course would consist of Part I: Importance of Developing a Professional Image Through Dress and the Professional Images for Women section.

2. Familiarize yourself with all the concepts which serve as a foundation for this course. It is highly important that the instructor read the following resource materials:

   DRESS FOR SUCCESS by John T. Malloy
   YOU ARE WHAT YOU WEAR by William Thourlby
   THE WOMAN'S DRESS FOR SUCCESS BOOK by John T. Malloy
   COLOR ME BEAUTIFUL by Carole Jackson

3. Manage your time carefully as you proceed through the course. A time chart has been designed and inserted into the instructor's manual. These time subdivisions will provide you with guidelines for the minimum and maximum time to be spent on each section.

4. Select the instructional facility with care. Be sure it is appropriate for the adult learner. It is important to select a room that is large enough to prevent crowded conditions and that is comfortable. The light and sound acoustics of the room must maximize the benefit from the audiovisual aids. The classroom should be easily accessible both for you and your equipment, as well as for class members.

5. Maintain a dialogue with class members throughout the course. It is important to establish and maintain good rapport with the class members to assure good participation.

6. If you teach this course in more than one session, distribute the prepared evaluation form to the class members after each session, and have them complete the form and return it to you before leaving the session.

   Use the information gained from the evaluation form to modify the next session so that any questions raised in the preceding session are answered.

The final course evaluation form should be distributed to class members at the end of the last session.

Thank you for completing the PROFESSIONAL DRESS FOR THE 80'S instructor certification course. May you achieve success in teaching this adult marketing education course.

COURSE OUTLINE
PROFESSIONAL DRESS FOR THE 80'S

Introduction

PART I. IMPORTANCE OF DEVELOPING A PROFESSIONAL IMAGE THROUGH DRESS
- A. First Impressions
- B. First Impressions of an Individual
- C. Importance of Clothing
- D. Clothing Research

Professional Images for Men

PART II. CLOTHING FOR BUSINESS AND PROFESSIONAL SETTINGS
- A. Professional Dress Suits
- B. Suit Pants/Trousers
- C. Shirts
- D. Ties
- E. Accessories

PART III. MANAGING YOUR PROFESSIONAL IMAGE THROUGH DRESS
- A. Guidelines
- B. Suit Card

PART IV. DEVELOPMENT OF A PERSONAL ACTION PLAN
- A. Building a Workable Wardrobe
- B. Planning and Buying Your Wardrobe
- C. Summary

Professional Images for Women

PART II. CLOTHING FOR BUSINESS AND PROFESSIONAL SETTINGS
- A. Professional Dress for Women
- B. Professional Image Studies of Women
- C. Professional Wardrobe Considerations
- D. Professional Business Wardrobe

PART III. MANAGING YOUR PROFESSIONAL IMAGE THROUGH DRESS
- A. Guidelines

PART IV. DEVELOPMENT OF A PERSONAL ACTION PLAN
- A. Building a Workable Wardrobe
- B. Planning and Buying Your Wardrobe
- C. Summary

TIME ALLOCATION PLAN
FOR
PROFESSIONAL DRESS FOR THE 80'S

Topic	Minimum Time (minutes)	Maximum Time (minutes)
Introduction		
PART I. IMPORTANCE OF DEVELOPING A PROFESSIONAL IMAGE THROUGH DRESS A. First Impressions B. First Impressions of an Individual C. Importance of Clothing Slide Show Segment 1 D. Clothing Research	30	50
Professional Images for Men		
PART II. CLOTHING FOR BUSINESS AND PROFESSIONAL SETTINGS Slide Show Segment 2 A. Professional Dress Suits B. Suit Pants/Trousers C. Shirts D. Ties E. Accessories	45	60
PART III. MANAGING YOUR PROFESSIONAL IMAGE THROUGH DRESS A. Guidelines B. Suit Card	30	50
PART IV. DEVELOPMENT OF A PERSONAL ACTION PLAN A. Building a Workable Wardrobe B. Planning and Buying Your Wardrobe C. Summary	30	50
Professional Images for Women		
PART II. CLOTHING FOR BUSINESS AND PROFESSIONAL SETTINGS Slide Show Segment 3 A. Professional Dress for Women B. Professional Image Studies of Women C. Professional Wardrobe Considerations D. Professional Business Wardrobe	45	60
PART III. MANAGING YOUR PROFESSIONAL IMAGE THROUGH DRESS A. Guidelines	30	50
PART IV. DEVELOPMENT OF A PERSONAL ACTION PLAN A. Building a Workable Wardrobe B. Planning and Buying Your Wardrobe C. Summary	30	50
TOTAL	4 hours	6 hours

CONTENT	TEACHING TIPS
Introduction	
1. Extend a warm welcome to each class member.	Greet each class member as he or she enters the classroom. Shake hands with each person and introduce yourself.
2. Introduce tension reduction activities.	
a. Thank class members for attending.	Extend a warm, sincere thank-you to the group. Compliment the class members for returning to the classroom.
b. Introduce yourself.	Tell the class a few things about your current position, your educational background, your work experience and your preparation to teach this course. Explain that you received certification training from the University of Missouri-Columbia.
c. Introduce class members.	To build group cohesiveness in a hurry, divide the class into pairs. (Try to match people who do not know each other.) Encourage each person to find out some interesting things about the new partner. After about five minutes have passed, let each person introduce his or her new partner. This activity should create a more informal climate in the classroom.
c. Complete enrollment form.	Distribute the Enrollee Information Form. Explain that the purpose of this form is to help you get better acquainted with each class member.
3. Preview the workshop objectives.	Show Transparency Number 1.
Objective 1: to develop an awareness of the importance of dress in communicating a professional image to others	
Objective 2: to develop skill in analyzing your present professional image	
Objective 3: to develop knowledge of how your dress affects the image you project	
Objective 4: to set goals and develop a plan to project the image you desire	
4. Provide a preview of workshop components.	Show Transparency Number 2.

CONTENT

TEACHING TIPS

Part I: provides an overview of the importance of developing a professional image through dress

Part II: identifies clothing that works in business and professional settings

Part III: identifies tools which are available to help you manage your professional image through dress

Part IV: provides an opportunity for you to design an action plan for improvement of your professional image

Part I: Importance of Developing a Professional Image through Dress

A. FIRST IMPRESSIONS

According to the well-known writer and wardrobe engineer, William Thourlby, your appearance immediately initiates important decisions in the first impressions you make on others.

B. FIRST IMPRESSIONS OF AN INDIVIDUAL

1. Economic level and heritage

   People judge not only what your income is, but how long you've been at that level.

2. Social position and heritage

   The same rule applies: you are sized up as to your social class and where you came from.

3. Educational level and heritage

   Less than fifteen percent of the people you know (if you have moved away from home) will probably never meet your family. However, your educational level and the background of your family is often judged in your initial encounters with others.

Show Transparency Number 3.

Note:
Ask the following QUESTION as you reveal and discuss each point:

Question:
What clues do we look for when we are forming a "first impression" of an individual?

CONTENT	TEACHING TIPS

4. Trustworthiness

   The way you look and present yourself affects the degree of trust others will give to you.

5. Sophistication

   Your presence, clothing, "pressed and polished" look, carriage, manners, and communication affect your rating on sophistication.

6. Success in chosen field

   Your competence and ability to get along with others are obvious requirements for success, but if you don't look the part, chances are you won't be successful.

7. Moral character

   Our society may be becoming more permissive than it was 50 years ago, but most professions still demand that their leaders communicate high moral character.

   High moral character appears to be conservative, traditional, and classic. High fashion, loud colors, low cut dresses on women, or open shirts on men can communicate a lower moral character when working in business.

C. IMPORTANCE OF CLOTHING

Ninety percent of your body is covered with clothing, at least in a business setting, and ninety percent of your professional image is an impression of clothing.

Show Transparency Number 4.

Worksheet Number 1:
Distribute EXECUTIVE QUIZ. Have class members complete the "quiz." The "quiz" will be referred to during the first part of the workshop. The instructor should refer to the EXECUTIVE QUIZ RATING GUIDE during discussion.

Note:
Discussion of the "quiz" will occur after viewing the first slide segment.

CONTENT	TEACHING TIPS
The slide show entitled "Professional Dress for the 80's" is divided into three segments (NOTE: if workshop is only for MALES or FEMALES, there will only be two segments). We will show one segment at a time. Upon completion of each segment we will pause to discuss key points and provide further in-depth information. As you view segment one, pay special attention to these principles: 1. Dress communicates important messages. 2. Dress affects every aspect of your career, social life, and home life. 3. You can control the messages you send to others by selecting what you wear. 4. Professional dress is important.	The showing of each segment should be preceded by a brief introduction. Tell class members not to take notes while the slides are being shown. Be sure the room is dark before turning on the slide projector. Turn the slide projector off when slide number 16 appears on the screen. Show Slide Segment One (Slides 1-16). **Discussion:** After viewing the first slide segment, review the Executive Quiz with class members. Determine how they answered as compared to Malloy's research (as indicated on the Rating Guide). **Note:** Explain that John T. Malloy is recognized as America's first wardrobe engineer. He conducted several clothing perception research studies during the late 1970's. He wrote the books DRESS FOR SUCCESS and the WOMAN'S DRESS FOR SUCCESS BOOK.
D. CLOTHING RESEARCH The research done by Malloy indicates that dress is very important to future success of individuals. The clothing you select for your professional wardrobe is dependent on your industry (occupation), your clientele, and your goals. 1. What is the most appropriate professional look for your business?	Show Transparency Number 5.

CONTENT	TEACHING TIPS
a. Executive Level Even though there are some differences in the look of an executive in certain occupations, one general expectation which applies to all executives is that they are expected to dress conservatively. b. Management Level Mid-management and management level personnel are not expected to dress quite as conservatively as the executives. c. Laborers Laborers generally are not expected to dress conservatively and are often unaware of the negative image projected through inappropriate business dress.	**Discussion Point:** Discuss the differences in acceptability of types of clothing worn by individuals employed at the various levels in the business. Recognize the differences in what is considered appropriate wearing apparal in the various businesses and industries. OPTIONAL TRANSPARENCY FOR THIS DISCUSSION POINT IS NUMBER 5-A.
2. What do others think about you when they meet you for the first time? a. Message on your level of employment/ social status (i.e.: executive, midmanagement, laborer) b. Other messages you may communicate (1) Authority Recognition of your ability to make decisions at the various levels in the organization	Show Transparency Number 6. **Question:** What clues do people use to identify these other messages we transmit? (Possible answers include dress, personal appearance, communication style, etc.)

CONTENT	TEACHING TIPS
(2) Power How important your opinion is to others in the organization; how much influence you may have in the organization (3) Believability Your sincerity or lack of it; your knowledge of what you are talking about (4) Competence How well you do your job; your basic organizational skills (5) Friendliness How interested you are in other people; how likeable you are as a person (6) Trustworthiness How honest you appear to be	
3. What professional image do you want to project? a. Authority b. Believability c. Power d. Competence e. Friendliness f. Trustworthiness g. Presence (This is related to being remembered and recognized. People who seem to fade into the group, or who are rarely remembered have a problem relating to lack of presence.)	Show Transparency Number 7.

CONTENT	TEACHING TIPS
4. To whom do you want to project this image? Most individuals have several groups of individuals with whom they must interact.	Show Transparency Number 8.
a. Boss	**Questions:** What does your boss (employer) expect? How does your boss (employer) project an image?
b. Co-workers	**Questions:** How do co-workers project their images? What do they consider professional? How important is dress to them?
c. Subordinates	**Questions:** How important is dress to them? How do your subordinates project their images? Does the way you dress make a difference in the way they perceive you?
d. Clients/Customers	**Questions:** What do your clients/customers expect in the way of dress? Does your dress make a difference in the way they treat you?
	Discussion Point: How are you treated by these different groups (employer, co-workers, subordinates, clients, customers) when you are professionally dressed vs. casually dressed? How do you treat other individuals when they are professionally dressed vs. casually dressed?
5. How does one use clothing to project the image he or she wants?	

CONTENT	TEACHING TIPS
MALES a. Authority/Power Dark suits, white shirts, and business ties b. Believability/Trustworthiness Medium to dark colored suits in solids and pinstripes, coordinated with appropriate shirts and ties c. Competence Medium grays and blues in suits coordinated with appropriate shirts and ties d. Friendliness Lighter colors in suits including chalk stripes (medium width stripe on gray or blue background) with appropriate pastel shirt and moderately colored ties e. Presence Dark suit, white shirt, and medium-tone background tie FEMALES a. Authority/Power Dark-colored blouses or white blouses b. Believability/Trustworthiness Medium- to dark-colored suits in solids coordinated with appropriate blouses c. Competence Medium grays and blues in suits coordinated with appropriate blouses	

CONTENT

TEACHING TIPS

d. Friendliness

Lighter colors in suit with pastel blouses

e. Presence

A variety of combinations that are the most flattering to the individual

6. The message you project through your clothing is reflected in the style, color, and fit you select for your wardrobe.

a. Style

Classic styling is the most effective styling for the professional man and woman.

Classic styles for males:

Two- or three-piece suits.

The most acceptable is single-breasted. (Double-breasted suits are a fashion item that should be reserved for social rather than business occasions.

Note:
In many businesses, the blazer is too casual to present the image an individual or company is trying to project.

Classic styles for females:

Traditional two-piece skirted suits, long sleeved shirt-waist dresses, and conservative dress and jacket combinations.

The two-piece skirted suit should be a classic blazer/shirt style or Chanel style jacket and skirt. (Chanel style jacket does not button and is plain and simple.)

Note:
Classic and professional suits for men and women should stay in style for several years.

Skirt length on a woman of average height should be approximately three inches below the knee. The length on a shorter woman should be from one to two inches below the knee.

CONTENT

TEACHING TIPS

b. Color

Color rules for professional dress for men and women are similar.

(1) Darker colors transmit stronger messages of power and authority.

(2) Lighter colors transmit messages of friendliness.

c. Fit

Professionals should be very aware of the fit and tailoring of their wardrobes. Clothing that fits poorly can destroy a person's professional image.

SUMMARY

We have concentrated on the importance of developing a professional image through dress and the messages that our image projects. The next section will focus on the clothing that projects the image we wish to have.

Worksheet Number 2:
Distribute worksheet entitled "QUESTIONS FOR YOU" and have class members answer the four questions as they apply to their particular situations.

Class members will use this worksheet for referral in the next section of the workshop.

Note:
If the class members are men only, show Part 2 starting on Slide 17. Use Tape-B, PROFESSIONAL IMAGES FOR MEN; stop on Slide 63 for the next segment of the workshop.

If the class members are women only, show Part 3 starting on Slide 64. Use Tape-C, PROFESSIONAL IMAGES FOR WOMEN; stop on Slide 118 for the next segment of the workshop.

If the class members are both men and women, explain that each segment will be taken separately, but that a person can assist other individuals in a business if he or she knows the guidelines for both genders.

CONTENT	TEACHING TIPS
Professional Images for Men Now let's view the second segment of the slide show. As you view segment two, pay special attention to these things: A. The importance of color of clothing in communicating your message B. Appropriate combinations of clothing for specific messages C. General guides to success in projecting a professional image	Darken the room, turn on the slide projector, and begin the slide show. Turn off slide projector when Slide 63 appears on the screen. Show Slide Segment Two (Slides 17-63). **Discussion Point:** What different factors affected the image that each of the three professionals projected? Points to bring out: age, goals, profession, expectations of customers, status, need for authority, credibility, etc.
Part II: Clothing for Business and Professional Settings A. PROFESSIONAL DRESS SUITS 1. Colors a. Solid-colored suits should be the first selection. The best colors are blue, gray, and beige. b. Darker colors project more authority and power. Lighter colors project more friendliness and accessibility. 2. Stripes and plaids a. Pinstripes, chalkstripes, and plaid suits should look solid at a distance of 20 feet.	Show Transparency Number 9.

CONTENT	TEACHING TIPS
b. Plaids should be added to the wardrobe after the solids and stripes.	
3. Fabric	
a. The best suit fabric choice for men is a wool blend for summer and wool for winter.	
b. Double-knits are the kiss of death to a professional–avoid them.	
4. Number and care	
a. The beginning professional should have at least three suits, which should be worn on a rotational system.	
b. Suits should be hung on heavy wooden hangers when not being worn.	
c. Identify a good dry cleaner for your clothing.	
5. Vents–double or single	
a. Only extremely slender men can effectively wear double-vent jackets.	
b. The vent in the back of the jacket should fall flat when buttoned.	
6. Tailoring	Show Transparency Number 10.
The extra tailoring required by most men on their suits is critical to the overall image projected by the suit.	**Note:** Use transparency 10 in its entirety. Use content information to precede discussion of each point illustrated on the transparency.
B. SUIT PANTS/TROUSERS	
1. Length	
The pants length should just touch without breaking the shoe top in the front and slant back one-half inch toward the top of the heel at the back.	

CONTENT	TEACHING TIPS

2. Cuffs

   Cuffs are a matter of personal preference for most professionals. Cuffs are suggested for individuals in the more conservative and traditional occupations. However, short men should avoid cuffs in order to appear taller.

3. Tailoring

   Proper fit and proportional width of the pants are important for overall balance and proportion. The seat, waist, and crotch areas of pants should be tailored and fitted for balance.

C. SHIRTS

Show Transparency Number 11.

1. White shirts are the most important.

2. Shirts with contrasting collars in fashion colors like lavender or those with designer insignias should be used in social settings only.

3. Besides white, pastel blue, beige, tan, yellow, or pink are acceptable for business.

4. If a man chooses to wear a pinstripe or box plaid business shirt, there should be only one color in the shirt and the background should be white.

5. The best fabrics for shirts are cotton or cotton blends.

D. TIES

1. The tie should pick up the color in the suit and compliment the shirt. The width of the tie should be in proportion to the lapels of the suit and collar of the shirt.

2. The best business tie depends on the suit and shirt combination.

CONTENT	TEACHING TIPS
3. Generally good colored backgrounds for business ties include burgundy, red, navy, maroon.	
4. The colors to avoid for business are green and pastels (i.e. light blue, white).	
5. Styles of ties	Show Transparency Number 12.
a. Dot (preferably pin-dot)	**Note:** The transparency (Number 12) depicts the basic styles of ties, but it would be of assistance to class members if the instructor would provide examples of each style.
b. Regimental stripe–diagonally striped	
c. Club–solid background with sports emblem	
d. Ivy League (Foulard)–features small triangle or irregular circle which is repeated	
e. Paisley–many variations	
f. Solid	
6. The width of the tie should be in proportion to shirt collar and suit lapel.	
7. When wearing a tied tie, the tip of the tie should just touch the top of the belt buckle.	
E. ACCESSORIES	
After the initial suit, shirt, and ties are selected, the same care should be utilized in the accessory items.	
1. Socks	Show Transparency Number 13.
A rule of thumb for socks is always wear plain, dark, over the calf socks. Black socks can be worn with all suits. Black is preferred for gray tones. Brown socks are acceptable for browns and beige tones. Navy socks are acceptable for blue tones.	
2. Belts	
Color of belts and shoes should match. Your buckle should be simple and plain. The width of the belt should be approximately 1¼ inches.	

CONTENT	TEACHING TIPS

3. Shoes

   The best colors in shoes are cordovan (rich reddish brown), black, or brown. Shoes should be polished and well kept.

   The cordovan color can be worn with any suit color. Black is preferred for gray and blue tones. Brown is preferred for brown and beige tones.

4. Jewelry

   Jewelry should be limited to a wedding band and watch. The watch band can be matching metal or dark leather. According to Malloy, all insignia jewelry should be reserved for social occasions.

5. Attache case

   If you carry an attache, buy a quality leather case. Styling should be simple and clean. Dark brown or cordovan are the best colors for the attache.

CONTENT	TEACHING TIPS

Part III: Managing Your Professional Image Through Dress

If you follow these basic guidelines, you reduce the probability that you will communicate negative messages with your clothing.

A. GUIDELINES

Show Transparency Number 14.

1. If you have a choice, dress affluently.

2. Dress for the job you want, not the job you have.

   Always dress as well as the people with whom you are working. Casual clothes and professional image don't mix.

3. Never take off your jacket unless necessary.

4. Whenever possible, look in the mirror; you'll catch your own flaws.

5. Plan the messages you want to project and buy according to the image you are building.

   Certain color combinations are more appropriate than others for the message you want to communicate. By using the information on color to your advantage, you can improve your clothing investments and learn to manage your image more effectively.

6. Short-sleeved shirts are never appropriate.

   Clothing research shows that short-sleeved shirts are very poor choices for business wear. Since most businesses are air-conditioned, the need to wear a short-sleeved shirt inside a business is not justified. The short-sleeved shirt tests out as indicating lower socio-economic status.

7. The shirt must always be lighter than the jacket and the tie darker than the shirt.

CONTENT	TEACHING TIPS
For business, shirts should be white, pastels, business pinstripes, or box plaids. Ties, which should be appropriate to the message you want to project, should be silk or silk blends. Ties in solids, pin dots, club, ivy league, and regimental stripes are appropriate for business.	
B. SUIT CARD	
A rule of thumb for coordination of suits, shirts, and ties is to fill out a card on each suit which identifies the appropriate combinations for each suit.	**Worksheet Number 3:** Distribute Worksheet Number 3 "SUIT CARDS" and explain to class members that by keeping a suit card for each complete outfit purchased, the individual can maintain an appropriate inventory of clothing and will be able to keep supplementing his or her wardrobe with the basics.

CONTENT	TEACHING TIPS
Part IV: Development of Personal Action Plan	
A. BUILDING A WORKABLE WARDROBE	
1. Strive to build a wardrobe that works for you.	
a. Building a workable wardrobe doesn't just happen; it takes both planning and effort.	
b. The dollars that you have spent yield greater combinations and variety.	Show Transparency Number 21.
2. Take inventory of your present clothing and evaluate each item individually for the following:	**Worksheet Number 4:** Distribute Worksheet Number 4 "PROFESSIONAL WARDROBE INVENTORY" as a working model for class members to use on analyzing their present clothing.
a. Fit	
b. Condition of the garment–can it be altered to fit properly?	
c. Color–does the garment fit into the appropriate color scheme?	
3. Analyze yourself	**Worksheet Number 5:** Distribute Worksheet Number 5 "BODY DIMENSION CHART" for class members to analyze their own body dimensions.
a. Body dimensions–are you short, tall, heavy, thin?	
b. Your occupation and your position within the business	**Note:** Have class members refer back to Worksheet Number 2 "QUESTIONS FOR YOU" in analyzing themselves.
c. Your life style	
B. PLANNING AND BUYING YOUR WARDROBE	
1. Determine how new garments fit into your existing wardrobe.	
2. Buy new clothes in outfits (i.e. when buying a suit, select two coordinating shirts and ties).	
3. If possible, purchase accessory items at the same time to round out wardrobe (i.e. belt, socks, shoes).	

CONTENT	TEACHING TIPS
4. Determine total budget for your clothing–decide what you need and can afford before buying anything.	
a. Make a few major clothing purchases each year.	
b. A small workable wardrobe is much better than a large one which is underused or mismatched.	**Worksheet Number 6:** Distribute Worksheet Number 6 "PERSONAL PRESCRIPTION FOR PROFESSIONAL DRESS" for class members to use for planned purchases.
5. Shopping tips	
a. Comparison shopping takes time, but can save money.	**Worksheet Number 7:** Distribute Worksheet Number 7 "TIPS ON BUILDING A WARDROBE" for use by class members during this part of the discussion.
b. Select classic garments that are always in style.	
c. Select a store that is reliable and competent.	
(1) Specialty stores usually offer a larger variety of merchandise.	
(2) Sales personnel are usually more informed and knowledgeable at specialty stores.	
d. Beware of impulse buying. You may end up with an underused or mismatched item.	
COURSE SUMMARY	**Worksheet Number 8:** Distribute Worksheet Number 8 "HELPFUL HINTS FOR PROFESSIONAL DRESS" as a summary of the discussion.
Review the following key points that have been presented throughout the workshop:	
1. We have discussed the importance of developing a professional image through dress. Our goal has been to make you aware of the image that can be projected.	**Worksheet Number 9:** Distribute Worksheet Number 9 "MEN'S CLOTHING MESSAGES" as a summary of the discussion.
2. The clothing that works the best in business and professional settings has been examined.	

CONTENT	TEACHING TIPS
3. We have presented guidelines to follow in assisting you to manage your professional image. 4. You have started on the development of a personal action plan. Thank class members for attending. Distribute course evaluation forms.	**Note:** If this workshop is being presented to both a male and female audience, please proceed to the next section and do not distribute course evaluation forms at this point. If you are ending class at this point, for men only, please distribute course evaluation forms. **Course Evaluation Forms**

CONTENT	TEACHING TIPS
Professional Images for Women Now let's view the second segment of the slide show. As you view segment two, pay special attention to these things: A. The importance of color of clothing in communicating your message B. Appropriate combinations of clothing for specific messages C. General guides to success in projecting a professional image	**Note:** If the class is composed of both males and females, this would be the THIRD segment. Darken the room, turn on the slide projector, and begin the slide show. Turn off slide projector when Slide 118 appears on the screen. Show Slide Segment Three (Slides 64-118). **Discussion Point:** What different factors affected the image that each of the three professionals projected? Points to bring out: age, goals, profession, expectations of customers, status, need for authority, credibility, etc.
Part II: Clothing for Business and Professional Settings A. PROFESSIONAL DRESS FOR WOMEN 1. Women are given more freedom in their wardrobes than their male counterparts. However, professional dress is more important for women today than ever before. 2. In 1982, there were 2,966,000 women in management in the United States. B. PROFESSIONAL IMAGE STUDIES OF WOMEN 1. In the late 70's John T. Malloy identified business "uniforms" for women that project the professional image an individual hopes to achieve.	Show Transparency Number 15. Show Transparency Number 16.

CONTENT	TEACHING TIPS

a. The business "uniforms" he tested for women were a skirted suit, a tailored pantsuit, a plain blue dress, slacks with a blouse, and skirt and blouse.

b. His study was conducted over a four-year period and was composed of 211 women in mid-level management positions. He determined which "uniform" was the most successful in communicating authority and competency for the women in the study.

Show Transparency Number 17.

c. The results of his study indicated that the professional dress composed of the skirted suit was the most appropriate in communicating authority and competency.

2. An important rule for women is to dress to show you mean business and dress for the business you are in.

Show Transparency Number 18.

C. PROFESSIONAL WARDROBE CONSIDERATIONS

A professional dress wardrobe includes skirt and jacket, dress and jacket, or a dress–not a skirt and blouse or suit without a jacket.

1. Color

Women have more choices in color for their professional wardrobes than men.

a. Effective suit colors for women in business:

(1) Black
(2) Gray (medium to dark)
(3) Blue (medium to navy)
(4) Maroon
(5) Rust
(6) Brown (all tones)
(7) Beige (all tones)
(8) Camel
(9) Tan

CONTENT	TEACHING TIPS
b. Ineffective suit colors for women in business: (1) Red (2) Green (3) Gold (4) Pastel blues (5) Pinks (6) Yellows	
c. Choice of color for suits should depend on the individual's own coloring. (1) The book and seminars entitled "COLOR ME BEAUTIFUL" by Carole Jackson have made an impact on professional women. (2) The "COLOR ME BEAUTIFUL" seminar describes how to make color in clothing work with your skin tones to improve your image. (3) Basic concept states that each woman falls into one season and that each season has specific colors to enhance one's own coloring.	**Note:** If the instructor desires or if class members want further information on colors, optional worksheets based on "COLOR ME BEAUTIFUL" by Carole Jackson have been provided. Worksheet Number 10 "COLOR OF SEASON" and Worksheet Number 11 "COLOR HINTS FOR WOMEN" may be used for this purpose.
d. Blouse colors should be used to compliment the individual's skin, hair, and coloring to complete the professional look.	
e. Certain color combinations are more appropriate than others for the message you want to communicate.	
f. By using the information on color to your advantage, you can improve your clothing investments and learn to manage your image more effectively.	

CONTENT	TEACHING TIPS

2. Occupation

   a. Classic, conservative clothing is most appropriate for professional women in most areas of business.

   b. The only exceptions to the rule of conservative clothing for business are for women directly involved in buying or selling fashion or in art-related fields (i.e., advertising, interior decorating, art galleries).

D. PROFESSIONAL BUSINESS WARDROBE

If you are a business woman, you should not wear your skirted suit for non-business occasions. It will take away the effectiveness of your business attire and is not effective for social occasions.

1. Skirted suit

   a. Suit should be dark, and the blouse should contrast with the skirt and jacket.

   b. The cut of the suit should be full enough to cover contours of bust with sleeves long.

   c. Fabrics that are best are wool and linen.

   d. Patterns include solids, tweeds, and small box plaids.

2. Blouses

   a. Solid colored blouses of cotton or silk fabric are best.

   b. Blouse should be simply cut with no frills or lace.

Show Transparency Number 19.

CONTENT	TEACHING TIPS

c. Colors of blouses

(1) White
(2) Pale yellow
(3) Pale beige
(4) Beige
(5) Tan
(6) Light blue
(7) Navy
(8) Cocoa
(9) Black
(10) Light gray

3. Dresses

a. The dress is the staple of most women's wardrobes, and is the most versatile garment.

b. In selecting dresses, buy well-tailored ones and avoid patterned dresses.

c. Solid colors such as these are the best for a professional:

(1) Deep blue
(2) Navy
(3) Tan
(4) Beige
(5) Dark brown
(6) Gray
(7) Light gray
(8) Rust

d. A dress with a jacket is effective, as are matching dress jackets and contrasting blazers.

4. Skirts

a. Skirts are used most effectively with a blazer.

b. Best skirts are wool or a wool blend.

CONTENT	TEACHING TIPS
5. Blazers a. Can become a staple of the wardrobe. b. Have at least two blazers in wool or wool blend in camel and navy. c. Use with a dress of contrasting colors. 6. Scarves a. Best scarves are silk or a polyester scarf that looks like silk, not acetate. b. Patterns that are the best include solid, stripe, paisley, plaid, and polka dot. 7. Shoes a. Preferred is a plain pump, in a dark color, with a closed toe and heel. Heel should be approximately an inch and a half high. b. Colors that are best include blue, black, deep brown, gray, deep maroon, beige, and tan. 8. Jewelry a. The less jewelry you wear, the better off you are. b. Watches and wedding rings are most acceptable. c. Earrings should be simple gold posts. 9. Handbags a. If possible, do not carry a handbag. b. If you do carry one, use a leather handbag of high quality.	

CONTENT	TEACHING TIPS
10. Attache case a. Can be substituted for a handbag. b. A quality leather case with simple styling in either dark brown or cordovan.	

CONTENT	TEACHING TIPS

Part III: Managing Your Professional Image Through Dress

If you follow these basic guidelines, you reduce the probability that you will communicate negative messages with your clothing.

A. GUIDELINES

Show Transparency Number 20.

1. If you have a choice, dress affluently. Buy quality, not quantity. The more of the body a woman covers, the less likely she'll encounter problems with authority. Sexy, frilly, flowing clothes do not belong in an executive's wardrobe.

2. Dress for the job you want, not the job you have. You must look the part to be taken seriously. Conservative is better for women in business.

3. Never take your jacket off unless necessary. When you take off your jacket, you reduce your authority image.

4. Whenever possible, look in the mirror, you'll catch your own flaws. Freshen your face with a mid-day touch-up at lunch or on your break.

5. Plan the messages you want to project and buy according to the image you are building. Be sure to consider your coloring when you plan your accent pieces–stay with traditional conservative colors for suits.

6. Keep jewelry and accessories simple. Simple gold or silver earrings, a wedding band, gold watch, single strand of pearls, or single gold chain are the extent to which your professioal jewelry should go.

7. Hemlines for business don't move up or down. If you are of average height, your hemline should fall approximately three inches below the knee. If you are short, your hemline should fall approximately one inch below the knee.

CONTENT	TEACHING TIPS
8. Always dress conservatively for business. William Thourlby says, "If my eyes leave your face, you are in trouble in business." The greatest compliment you can receive about your wardrobe is "She always looks nice, but I'm not sure what she had on today. She just looked professional."	

CONTENT	TEACHING TIPS

Part IV: Development of a Personal Action Plan

A. BUILDING A WORKABLE WARDROBE

1. Strive to build a wardrobe that works for you.

   a. Building a workable wardrobe doesn't just happen; it takes both planning and effort.

   b. The dollars you spend should yield greater combinations and variety.

2. Take inventory of your present clothing and evaluate each item individually for the following:

   a. Fit

   b. Condition of the garment–can it be altered to fit properly?

   c. Color–does the garment fit into the appropriate color scheme?

3. Analyze yourself

   a. Body dimensions–are you short, tall, heavy, thin?

   b. Your occupation and your position within the business

   c. Your lifestyle

B. PLANNING AND BUYING YOUR WARDROBE

1. Determine how new garments fit into your existing wardrobe.

2. Buy new clothes in outfits (i.e. when buying a suit, select two coordinating blouses).

3. If possible, purchase accessory items at the same time to round out wardrobe (i.e. shoes, jewelry).

Show Transparency Number 15.

Worksheet Number 12:
Distribute Worksheet Number 12 "PROFESSIONAL WARDROBE INVENTORY" as a working model for class members to use on analyzing their present clothing.

Worksheet Number 13:
Distribute Worksheet Number 13 "SUGGESTIONS FOR FIGURE PROBLEMS" as a working guideline for class members to use as they analyze their body dimensions.

CONTENT	TEACHING TIPS
4. Determine total budget for your clothing–decide what you need and can afford before buying anything.	
a. Make a few major clothing purchases each year.	
b. A small workable wardrobe is much better than a large one which is underused or mismatched.	
5. Shopping tips	**Workshet Number 14:** Distribute Worksheet Number 14 "PERSONAL PRESCRIPTION FOR PROFESSIONAL DRESS" for class members to use in planning purchases.
a. Comparison shopping takes time, but can save money.	**Worksheet Number 15:** Distribute Worksheet Number 15 "TIPS ON BUILDING A WARDROBE" for use by class members during this part of the discussion.
b. Select classic garments that are always in style.	
c. Select a store that is reliable and competent.	
(1) Specialty stores usually offer a larger variety of merchandise.	
(2) Sales personnel are usually more informed and knowledgeable at specialty stores.	
d. Beware of impulse buying. You may end up with an underused or mismatched item.	

CONTENT	TEACHING TIPS
COURSE SUMMARY Review the following key points that have been presented throughout the workshop. 1. We have discussed the importance of developing a professional image through dress. Our goal has been to make you aware of the image that can be projected by your choice of clothing. 2. The clothing that works the best in business and professional settings has been examined. 3. We have presented guidelines to follow in assisting you to manage your professional image. 4. You have started on the development of a personal action plan. Thank class members for attending. Distribute course evaluation forms.	**Worksheet Number 16:** Distribute Worksheet Number 16 "WOMEN'S CLOTHING MESSAGES" as a summary of the discussion. **Course Evaluation Forms**

ENROLLEE INFORMATION FORM

Name:

Phone number:

Work address:

Employer:

Number of years with present employer:

Your present position:

Your major hobbies:

Why you are interested in this subject:

What other types of courses and/or seminars have you taken in this subject area:

Any additional information you care to provide:

WORKSHEET NUMBER 1

EXECUTIVE QUIZ

Answer the following questions as you would if you were in a management position. CIRCLE YOUR RESPONSE TO EACH QUESTION.

1.	Do you think employee dress affects the general tone of the office or business?	YES	NO
2.	Would you hold up the promotion of a person who didn't dress properly?	YES	NO
3.	Would you tell an individual if dress was holding him or her back?	YES	NO
4.	Would you take a person who didn't know how to dress as your assistant?	YES	NO
5.	Would your company at present turn down people who show up at a job interview improperly dressed, on that basis alone?	YES	NO
6.	Does your company have a written dress code?	YES	NO
7.	Do you think employee dress affects efficiency?	YES	NO
8.	If there were a course in how to dress for business, would you send your son or daughter?	YES	NO
9.	Do you think there is a need for a book to tell people in business how to dress?	YES	NO

ANSWERS TO WORKSHEET NUMBER 1

EXECUTIVE QUIZ RATING GUIDE

These are the ratings 100 management officials provided for this quiz.

1.	Do you think employee dress affects the general tone of the office or business?	YES (100)	NO (0)
2.	Would you hold up the promotion of a person who didn't dress properly?	YES (72)	NO (28)
3.	Would you tell an individual if dress was holding him or her back?	YES (20)	NO (80)
4.	Would you take a person who didn't know how to dress as your assistant?	YES (8)	NO (92)
5.	Would your company at present turn down people who show up at a job interview improperly dressed, on that basis alone?	YES (84)	NO (16)
6.	Does your company have a written dress code?	YES (97)	NO (3)
7.	Do you think employee dress affects efficiency?	YES (52)	NO (48)
8.	If there were a course in how to dress for business, would you send your son or daughter?	YES (100)	NO (0)
9.	Do you think there is a need for a book to tell people in business how to dress?	YES (100)	NO (0)

* This quiz was taken from John T. Malloy's book: DRESS FOR SUCCESS

WORKSHEET NUMBER 2

QUESTIONS FOR YOU

1. What is the most appropriate professional look for your business or occupation?

2. What do you believe others think about you and your image when they meet you for the first time?

3. What image do you want to project?

4. To whom do you want to project this image?

Suit Description _____

_____

_____

Purchased _____

Store _____

Shirt/Tie Combinations

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

43

Suit Description _____

_____

_____

Purchased _____

Store _____

Shirt/Tie Combinations

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Suit Description _____

_____

_____

Purchased _____

Store _____

Shirt/Tie Combinations

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

Shirt _____

Tie _____

Message _____

44

SUIT CARD

WORKSHEET NUMBER 3

42

WORKSHEET NUMBER 4

PROFESSIONAL WARDROBE INVENTORY

Instructions: Analyze your present wardrobe and describe each item by color and type or style. For example, Suit: Navy, 3-piece, Shirt: White, button-down collar.

SUITS (Description: Color and type)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

SHOES/BELT (matching)

1. _____
2. _____
3. _____
4. _____
5. _____

All-weather coat

_____

SHIRTS (Color and type)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

TIES (Color and type)

Ivy League

1. _____
2. _____
3. _____
4. _____

Regimental Stripe

1. _____
2. _____
3. _____
4. _____

Dot

1. _____
2. _____
3. _____
4. _____

Club

1. _____
2. _____
3. _____
4. _____

Paisley

1. _____
2. _____
3. _____
4. _____

Solid (silk)

1. _____
2. _____
3. _____
4. _____

ACCESSORIES (Watches, pen, briefcase, etc.)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

OTHER

1. _____
2. _____
3. _____
4. _____

SOCKS (Number pairs per color)

Black _____

Brown _____

Navy Blue _____

BODY DIMENSION CHART

	Short	Tall	Heavy	Thin
Line	Accentuate up and down lines. Jacket must be correct length, hem should be even with thumb knuckles. Vents accent vertical line. Avoid pocket flaps.	Contrasts in color of jacket and trousers will reduce apparant height. Avoid narrow, prominent vertical stripes.	Emphasize vertical line use subtle vertical stripes, one color schemes, loose fit. A shorter jacket will make the legs appear longer. Sleeves should be tapered. Fitted jacket beter.	Details that increase body width: pleats and cuffed trousers; peaked wide lapels fill out the chest.
Color	Choose one overall color. Avoid contrasts between jacket and trousers.	Color contrasts will reduce height. Dark top will add weight and decrease apparent size.	One-color scheme. Avoid pale or bright colors as it increases apparent size. Use medium to dark value colors.	Bright, light, warm colors help fill out the body. Very dark/very light combinations stress height; light/bright combinations are desirable.
Texture	Select smooth types, sharkskin, gabardine, clear faced worsteds, soft tweeds and knits.	Textured fabrics are great, cheviots, twists, tweeds, shetlands and flannels.	Smooth fabrics; avoid heavy fabrics or light weight that crease easily. Neatness very important.	Bulky fabrics add width; use wide-wale corduroy, tweed, cheviot, tweeds, flannel.
Style	Single breasted preferred; 2 or 3 button style. Make sure you have a long lapel line. Avoid wide lapels. Slightly built-up shoulders add height.	Two or three button suits with wide spacing. Moderate rolled lapels. Jacket accent width, double breasted or Edwardian. Shoulders should be squared. Waist fit loose. Pocket flaps good.	Three button suit will add height. Avoid a wide lapel to reduce horizontal effect. A long roll lapel stresses the vertical line.	Double breasted with wide lapels. Avoid sack-like styles, but an easy fit is better than too tight. Vests add bulk.
Pattern	Narrow stripes and herringbones. Miniature muted plaid.	Subtle plaids are good. Checks, herringbones must be widely spaced and in soft tones.	Muted tweed, faint plaid. Use no more than two patterns, too much contrast breaks up vertical line.	Avoid obvious stripes, use fabrics that add width, such as plaids.

WORKSHEET NUMBER 6

PERSONAL PRESCRIPTION FOR PROFESSIONAL DRESS

DESCRIPTION OF SELF: _____

_____

_____

_____

GOALS: _____

_____

_____

MESSAGES PREFERRED: _____

_____

_____

HOW TO PROJECT MESSAGE: _____

_____

_____

_____

ITEMS NEEDED: (List those items that you need to add to your wardrobe in the spaces provided.)

Suits	Shirts	Accessories	Ties
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____
4. _____	4. _____	4. _____	4. _____
5. _____	5. _____	5. _____	5. _____
		6. _____	6. _____
Shoes	All-weather Coat		7. _____
1. _____	1. _____	Other	8. _____
2. _____		1. _____	9. _____
3. _____		2. _____	
		3. _____	

WORKSHEET NUMBER 7

TIPS ON BUILDING WARDROBE

1. You are going to buy clothes. Be sure what you purchase fits the image you want.

2. Think in terms of both long-range (3 to 5 years) as well as short-range goals. Set a goal of acquiring your basic wardrobe within three years.

PRE-PURCHASE AGENDA AND SHOPPING TIPS

1. Analyze your wardrobe before you go shopping.

2. Initially, shop the market for a STORE and a SALESPERSON who can identify your needs and help you build the image you want.

3. Select one major store and person with whom you trade; tell the salesperson what you have in your wardrobe, your priorities, and your immediate wardrobe goals. An interested salesperson is important in helping to develop a good wardrobe.

4. DON'T UNDERESTIMATE THE POWER OF good human relations with a salesperson who knows you.

5. Dress in your favorite business suit when you go out to shop; wear appropriate accessories.

6. Ask your salesperson to keep you informed of the best time to buy. Plan and coordinate your purchases with major sales events.

7. NEVER purchase high fashion clothing for business.

8. Buy QUALITY, not quantity.

9. If in doubt, be conservative.

10. Remember, professional dress is classic, traditional, and conservative.

HELPFUL HINTS FOR PROFESSIONAL DRESS

All-weather Coats–best investment is beige.

Shoes–cordovan, brown, or black. Always have them clean and polished. Appropriate styles for business: wingtip, lace up, Gucci, loafer, or all leather slip-on.

Socks–dark, over the calf.

White shirts are best to communicate:
- Trustworthiness
- Believability
- Authority
- Competence
- Power
- Organization

Black suits are best to communicate:
- Power
- Authority
- WARNING: Black suits are perceived as intimidating and should be avoided by most men.

Green is a color that tests very negatively for business. Several shades are associated with dishonesty. Avoid green suits, shirts, and ties.

Shirts appropriate for business:

White and pastel blue, yellow, beige, off-white, pink solids. AVOID lavender shades, dark colors,and green.

Pinstripes: White background with red, navy, black, brown, wine or tan. AVOID more than one color stripe.

Box plaids: White background with red, navy, black, brown, maroon, or tan. Plaid should appear solid at 25 feet.

Fabrics: Cotton, cotton/polyester blends, broadcloth, end-on-end weaves are recommended. AVOID silk and shiny fabrics for business.

Suits should be plain and conservative. AVOID contrasting color stitching, fancy buttons, flaps on the breast pocket, patches on the sleeves, belts on the back of the jackets.

For business, buy single-breasted suits only.

General colors that are always acceptable: blue, gray, beige.

Colors that are sometimes acceptable: brown, black.

Stripes that are acceptable: Pinstripe–narrow and vertical, appears to be solid at 20 feet.
Chalkstripe–wider stripes, more obvious at a distance, acceptable for social or friendly business occasions.

Plaids that are acceptable: Invisible plaid–very subdued plaid that looks solid.

MEN'S CLOTHING MESSAGES

AUTHORITY/POWER

Suits:
- The darker the suit, the more authority.
- Best pattern: pinstripe, then solid.
- Strongest color suit: black, (Caution: black is intimidating on most men)

Positive colors for authority:
- Black and black pinstripe (Caution: black is intimidating on most men)
- Navy or dark blue pinstripe
- Dark gray pinstripe
- Navy solid
- Dark gray solid

Shirts:
- Positive colors for authority:
  - White standard business shirt
  - White button-down collar

Ties:
- Positive types of ties for authority:
  - Regimental stripe–dark colors
  - Ivy league
  - Solid silk
  - Background color of tie–maroon, dark blue, dark gray

BELIEVABILITY

Suits:
- Positive colors:
  - Dark blue pinstripe
  - Dark blue solid
  - Dark gray pinstripe
  - Dark gray solid

Shirts:
- Positive colors:
  - White standard and button-down collar
  - Blue standard and button-down collar
  - Beige standard and button-down collar

Ties:
- Positive types and colors:
  - Club
  - Ivy league
  - Regimental stripe
  - Background color of tie–maroon, blue, red

TRUSTWORTHINESS

Suits:
- Positive colors:
  - Medium gray solid
  - Medium blue solid
  - Beige

Shirts:
- Positive colors:
  - White standard and button-down collar

Ties:
- Positive types and colors:
  - Ivy leage
  - Regimental stripe
  - Solid
  - Background color of tie–maroon, dark blue background

ORGANIZATION

Suits:
- Positive colors:
  - Medium blue
  - Dark blue
  - Medium gray
  - Dark gray
  - Beige

Shirts:
- Positive colors:
  - White standard and button-down collar
  - Blue standard and button-down collar
  - Pinstripes (assorted appropriate colors)

Ties:
- Positive types and colors:
  - Regimental stripe
  - Solid
  - Background color of tie–maroon, dark and medium blue, gray, brown

COMPETENCE

Suits:
- Positive colors:
  - Medium gray
  - Medium blue pinstripe
  - Medium gray pinstripe

Shirts:
- Positive colors:
  - White standard and button-down collar
  - Blue standard and button-down collar
  - Beige standard and button-down collar
  - Pale yellow standard and button-down collar

Ties:
- Positive types and colors:
  - Solid
  - Regimental stripe
  - Ivy league
  - Background color of tie–blue, maroon, gray, beige

FRIENDLINESS

Suits:
- Positive colors:
  - Light gray
  - Light blue
  - Beige
  - Tan
  - Chalk stripe (dark gray, medium gray, dark blue, medium blue)
  - Invisible plaids (medium tones in grays and blues)

Shirts:
- Positive colors:
  - Pastel blue
  - Pastel yellow
  - Pastel pink
  - Beige
  - Box plaids (assorted appropriate colors)
  - Pinstripes (assorted appropriate colors)

Ties:
- Positive types and colors:
  - Club
  - Ivy league
  - Regimental stripe
  - Background color of tie–red, medium blue, beige, brown, maroon (medium tones and colors)

AGGRESSIVENESS

Suits:
- Positive colors:
  - Black
  - Black pinstripe
  - Dark gray pinstripe

Shirts:
- Positive colors:
  - White standard and button-down collar

Ties:
- Positive types and colors:
  - Regimental stripe
  - Pin dot
  - Ivy league
  - Background color of tie- maroon, black, gray

NOTE: This is not meant to be an all-inclusive list of combinations for communication of the above characteristics.

The recommended combinations are general. Ties should be carefully coordinated with each suit and shirt combination. There are a multitude of shades of each of the background colors suggested. Not every shade of a particular color will coordinate with the recommended suit. When selecting a tie with a pattern (i.e. Ivy league, paisley, club), try to pick up the color of the suit in the design on the tie.

COLOR OF SEASON

SUMMER

Skin–undertones blue, very fair or pink skin, ranging from rose-beige to deep rose-beige coloring.

Hair–usually blond, some brunettes.

Eyes–usually blue, green, aqua, or hazel.

COLOR GROUP MOST FLATTERING–soft blues, rose-brown, navy, rose pink, lavender, plum.

KEY COLOR: Pink

WINTER

Skin–undertones blue, taupe-beige skin, ranging from light to dark rosy or beige. Most olive-skinned people such as Orientals and Blacks are Winters.

Hair–usually brown or black.

Eyes–usually a deep color, red-brown, black-brown, deep blue.

COLOR GROUP MOST FLATTERING–navy, black, white, red, shocking pink, gray.

KEY COLOR: Red

SPRING

Skin–undertones golden, fair tones with creamy ivory, peachy pink, or peach-beige coloring.

Hair–usually golden blond, strawberry, red, or golden brown.

Eyes–usually blue, green, or aqua.

COLOR GROUP MOST FLATTERING–golden brown, camel, peachy pink, peach, soft blues, golden yellow.

KEY COLOR: Yellow

AUTUMN

Skin–undertones golden, fair person with ivory or creamy peach coloring.

Hair–usually auburn or red.

Eyes–usually brown or green.

COLOR GROUP MOST FLATTERING–dark brown, camel, beige, orange, gold, and moss green.

KEY COLOR: Gold

WORKSHEET NUMBER 11

COLOR HINTS FOR WOMEN

The information included in this handout has been adapted from the content in Carole Jackson's Color Me Beautiful. This handout may be used as a guide and future reference for selecting appropriate suit and blouse colors for your professional wardrobe.

Instructions: Read the definition for each season and select the season which comes closest to describing your coloring. Verify your selection by checking the color group description that follows the definition to insure that the description applies to you.

If you are not sure of which season you are, refer to the questions at the end.

SUMMER

Skin undertones blue: very fair or pink skin, ranging from rose-beige to deep rose-beige coloring.
Hair: usually blonde, some brunettes.
Eyes: usually blue, green, hazel, or aqua.

The color group most flattering for a summer person includes: soft blues, rose-brown, navy, rose pink, lavender, plum.

Recommendations:

For Suits:
rose-beige
cocoa
rose-brown
light blue-gray
grayed navy
gray-blue

For Blouses:
plum, navy,
rose, white,
red, mauve,
powder blue,
light yellow

Key Color: Pink

WINTER

Skin undertones blue: taupe-beige skin, ranging from light to dark rosy or beige. Most olive-skinned people, Orientals, and blacks are winters.
Hair: usually brown or black.
Eyes: usually deep color–brown, red-brown, black-brown, dark blue.

The color group most flattering for a winter person includes: navy, black, white, red, shocking pink, gray.

Recommendations:

For Suits:
light true gray
medium gray
charcoal gray
black
gray beige (taupe)
navy blue
true blue

For Blouses:
white, black, taupe,
navy blue, true red,
pastel–yellow, blue,
pink; royal blue,
burgundy

Key Color: Red

SPRING

Skin undertones golden: fair skin with creamy ivory, peach pink, or peach-beige coloring.
Hair: usually golden blond, strawberry blonde, reddish blond, or golden brown.
Eyes: Usually blue, green, or aqua.

The color group most flattering for a spring person includes: golden brown, camel, peachy pink, peach, soft blues, golden yellow.

Recommendations:

For Suits:
buff, light warm beige,
camel, golden tan, medium
golden brown, light warm
gray, light clear navy,
medium blue

For Blouses:
ivory, buff, light warm
beige, camel, apricot,
salmon, peach, pinks, red,
yellow, true blue, aqua

Key Color: Yellow

AUTUMN

Skin undertones golden: fair person with ivory or creamy peach coloring. Most true redheads and brunettes with golden/beige skin tones are autumns.
Hair: auburn or red, some brunettes with red highlights.
Eyes: Usually brown or green.

The color group most flattering for an autumn person includes: dark brown, camel, beige, orange, gold, and moss green.

Recommendations:

For Suits:
warm beige, coffee brown,
dark chocolate brown,
mahogany, camel, medium
warm bronze

For Blouses:
camel, beige, yellow-gold
chocolate, salmon, red orange,
orange, red, rust.

Key Color: Yellow

QUESTIONS REGARDING COLOR SEASON

Winter and Autumn, ask: Am I better in navy, pure white, and clear colors (Winter) or brown, pumpkin, and muted gold (Autumn)? Be careful. Some brown-eyed Winters think they're Autumns. Brown is boring on a Winter, exciting on an Autumn. Ask your friends.

Winter and Summer, ask: Do I look good in pastels, like powder pink or blue (Summer) or do I need darker or brighter colors because pastels make me look washed out (Winter)?

Winter and Spring, ask: Am I really terrific in ivory, camel, and golden browns (Spring), or am I better in navy, pure white, and dark colors (Winter)?

Summer and Autumn, ask: Am I great in pastel blues and pinks but not good in pumpkin or mustard colors (Summer), or is it the other way around (Autumn)?

Summer and Spring, ask: Which do I wear better, buff, yellow-green, peachy pinks, golden browns (Spring) or blue-greens, blue-pinks, burgundy, or rose-tone browns (Summer)?

Spring and Autumn, ask: Can I wear muted colors like mustard and moss green or very dark brown (Autumn), or am I better in clear colors like buff, light clear gold, peach, and lighter golden browns (Spring)? If neither seems quite right, try Summer. Many brown-eyed or green-eyed Summers mistakenly think they are warm seasons because they like camel, brown, and some greens. Summer has rose-brown, rose-beige, and many shades of blue-green.

Jackson, Carole, Color Me Beautiful. Ballentine Books: New York, 1980.

WORKSHEET NUMBER 12

PROFESSIONAL WARDROBE INVENTORY

Instructions: Analyze your present wardrobe and describe each item by color and type or style. For example, Suit: Medium Gray/traditional, Blouse: Red/Silk, Skirt: Red plaid/pleated.

Season: Spring/Summer

SUITS (color and type)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

BLAZERS (color and type)

1. _____
2. _____
3. _____

SKIRTS (color and type)

1. _____
2. _____
3. _____

SHOES (color and type)

1. _____
2. _____
3. _____
4. _____

BLOUSES (color and type)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

DRESSES (color and type)

1. _____
2. _____
3. _____

MISCELLANEOUS

1. _____
2. _____
3. _____
4. _____

ACCESSORIES (scarves, jewelry, handbags, briefcase, pens/pencils etc. description)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

PROFESSIONAL WARDROBE INVENTORY

Season: Fall/Winter

SUITS (color and type)
1. _____
2. _____
3. _____
4. _____
5. _____

BLAZERS (color and type)
1. _____
2. _____
3. _____
4. _____

SKIRTS (color and type)
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

SHOES (color and type)
1. _____
2. _____
3. _____
4. _____

BLOUSES (color and type)
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

DRESSES (color and type)
1. _____
2. _____
3. _____
4. _____

MISCELLANEOUS
1. _____
2. _____
3. _____
4. _____

ACCESSORIES (scarves, jewelry, handbags, briefcase, pens/pencils etc. description)
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

COATS (all-weather and winter)
1. _____
2. _____
3. _____
4. _____

SUGGESTIONS FOR FIGURE PROBLEMS

PROBLEM	RIGHTS	WRONGS
Petite, 5'3" or under	harmonizing colors fitted jackets light colors small-scale patterns vertical lines small hats, bags narrow belts	frilly little-girl clothes bulky fabrics large prints too-long skirts bright belts turtle necks wide belts or sashes tight-fitting sleeves
Tall and thin	soft, feminine fabrics striking prints 2-tone outfits full sleeves, skirts choker beads wrist length sleeves	severe tailoring vertical stripes hard, mannish fabrics V-necklines too-tight dresses bright colors
Short and full	full blouses one-color outfits vertical lines easy, buttonless jackets narrow belts chains, necklaces	nubby fabrics flared skirts tight skirts horizontal lines oversize patterns too-small patterns turtle necks wide belts short sleeves
Tall and full	understated designs easy silhouettes bold scarves long chains, beads boxy jackets full-sleeved blouses	figure-hugging lines bold patterns too-bright colors double-breasted suits too-small handbags
Wide hips	tops that add width skirts with ease gored skirts long, loose jackets easy one-piece dresses dark skirts	princess-cut dresses tight skirts, pants short jackets belted, full (tent) dresses two-tone outfits light-colored skirts, pants clinging fabrics

PROBLEM	RIGHTS	WRONGS
Large bosom	dark tops round necklines non-cling fabrics easy skirts long chains, pearls long, drifty scarves open jackets	peasant clothes high necklines shiny fabrics fussy collars and ruffles chokers tightly buttoned jackets wide belts large patterns
Narrow shoulders	extended shoulders boat necklines eased bodices flat colors	raglan shoulders deep V-necklines too-tight sweaters long jewelry collarless necklines
Short waist	A-line dresses separates 2-part dresses beltless easy dresses narrow belt, if any hip-length jackets	knobby fabrics waist-seamed dresses bright belts cummerbunds, wide sashes tight-fitting clothes short jackets waist-length blouses
Heavy legs	longer skirts low-cut shoes vertical rib or stripes simple, sturdy shoes medium, dark hosiery dark skirts	skirts with pleats too-short skirts flared skirts light hosiery
Thick middle	unfitted smocks tunics or overblouses loose, non-button jackets easy pleats narrow belts straight, full dresses	too-tight dresses short jackets waistline belts or blouses horizontal stripes knobby fabrics
Small bosom	light-colored tops stripes, plaids, checks full blouses smock tops	dark tops tight tops

WORKSHEET NUMBER 14

IMAGE MANAGEMENT FOR YOU

PERSONAL DESCRIPTION (include special problems, i.e. height, weight)

_____

_____

OCCUPATION _____

PROFESSIONAL GOALS _____

_____

MESSAGES YOU WANT TO PROJECT _____

_____

_____

HOW TO PROJECT MESSAGE _____

_____

_____

ITEMS NEEDED (List those items that you need to add to your wardrobe in the space provided.)

Suits (Color)	Blouses (Color)	Jackets (Color)	Skirts (Color)
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____
4. _____	4. _____	4. _____	4. _____

Dresses (Color)	Shoes (Color)	Accessories	Other
1. _____	1. _____	1. _____	1. _____
2. _____	2. _____	2. _____	2. _____
3. _____	3. _____	3. _____	3. _____

TIPS ON BUILDING WARDROBE

1. You are going to buy clothes. Be sure what you purchase fits the image you want.

2. Think in terms of both long-range (3 to 5 years) as well as short-range goals. Set a goal of acquiring your basic wardrobe within three years.

PRE-PURCHASE AGENDA AND SHOPPING TIPS

1. Analyze your wardrobe before you go shopping.

2. Initially, shop the market for a STORE and a SALESPERSON who can identify your needs and help you build the image that you want.

3. Select one major store and person with whom you trade; tell the salesperson what you have in your wardrobe, your priorities, and your immediate wardrobe goals. An interested salesperson is important in helping to develop a good wardrobe.

4. DON'T UNDERESTIMATE THE POWER OF good human relations with a salesperson who knows you.

5. Dress in your favorite business suit when you go out to shop; wear appropriate accessories.

6. Ask your salesperson to keep you informed of the best time to buy. Plan and coordinate your purchases with major sales events.

7. NEVER purchase high fashion clothing for business.

8. Buy QUALITY, not quantity.

9. If in doubt, be conservative.

10. Remember, professional dress is classic, traditional, and conservative.

WORKSHEET NUMBER 16

WOMEN'S CLOTHING MESSAGES

AUTHORITY/POWER

The darker the suit, the more authority.

Positive suit colors for authority:

- Black
- Navy blue
- Dark gray
- Brown
- Wine

Positive combinations of suit and blouse:

- Black and any strong, dark color except green or purple
- Black and white
- Navy blue and white, red, or wine
- Dark gray and red
- Brown and brown, white, or black
- Wine and black
- Dark gray and white

BELIEVABILITY/HONESTY

Positive suit colors for believability/honesty:

- Medium blue
- Navy
- Medium gray
- Deep maroon
- Deep rust
- Beige
- Camel (tan)

Positive combinations of suit and blouse:

- Medium blue and white
- Navy and white or pale yellow
- Medium gray and medium blue
- Deep maroon and white
- Deep rust and white
- Beige and medium blue
- Camel and medium blue
- Tan and medium blue

WORKSHEET NUMBER 16 (con't)

COMPETENCE

Positive suit colors for competence:
- Medium blue
- Gray
- Dark blue
- Medium brown

Positive combinations of suit and blouse:
- Medium blue and white
- Gray and white, or medium blue
- Dark blue and white or yellow
- Medium brown and white, light blue, or rust

FRIENDLINESS

Positive suit colors for friendliness:
- Medium blue
- Navy
- Beige
- Bone

Positive combinations of suit and blouse:
- Medium blue and white, pale yellow or light blue
- Navy and white or pale yellow
- Beige and medium blue, or light blue
- Bone and red, light blue, or mediumm blue

RESPECT

Positive suit colors for respect:
- Dark gray
- Brown
- Medium gray
- Beige

Positive combinations of suit and blouse:
- Dark gray and blue
- Brown and white
- Medium gray and white
- Beige and white or light blue

PRESENCE

Positive suit colors for presence:

- Gray
- Medium blue
- Navy
- Charcoal
- Medium gray
- Black
- Steel gray
- Dark brown
- Beige
- Camel

Positive combinations of suit and blouse:

- Gray and white, rust, pink, maroon, or black
- Medium blue and white, dark blue, camel, beige, maroon, dark brown, or deep rust
- Navy and white, rust, medium gray, pale yellow, tan, orange, red, or gold
- Charcoal and white or pink
- Medium gray and pink
- Black and white or black
- Steel gray and rust or maroon
- Dark brown and white, navy, light blue, rust, or maroon
- Beige and navy
- Camel and shades of blue found in men's shirts

NOTE: This is not meant to be an all-inclusive list of combinations for communication of the above characteristics.

The recommended combinations are general. The blouses should be carefully coordinated with the suits. There are a multitude of shades of the various colors suggested. Not every shade of a particular color will coordinate with the recommended suit.

OBJECTIVES OF PROFESSIONAL DRESS WORKSHOP

1. Develop awareness of the importance of dress in projecting a professional image.

2. Develop skill in analyzing your present professional image.

3. Develop knowledge of how your dress affects the image you project.

4. Set goals and develop a plan to project the image you desire.

Transparency No. 1 / 66

"WORKSHOP COMPONENTS"

PART I *Provides an overview of the importance of developing a professional image through dress.*

PART II *Identifies clothing that works in business and professional settings.*

PART III *Identifies tools which are available to help you manage your professional image through dress.*

PART IV *Provides an opportunity for you to design an action plan for improvement of your professional image.*

FIRST IMPRESSION

*Economic level/heritage
*Social position/heritage
*Educational level/heritage
*Trustworthiness
*Sophistication
*Success in chosen field
*Moral character

From **YOU ARE WHAT YOU WEAR** by William Thourlby

90% OF FIRST IMPRESSION IS AN IMPRESSION OF . . .

CLOTHING!

WHAT IS THE MOST APPROPRIATE PROFESSIONAL LOOK FOR YOUR BUSINESS?

EXECUTIVE?
MANAGEMENT LEVEL?
LABORER?

EVERY WORKPLACE HAS ITS OWN CODE OF ACCEPTABILITY

WHAT DO OTHERS THINK ABOUT YOU WHEN THEY MEET YOU FOR THE FIRST TIME?

EXECUTIVE?
MID-MANAGEMENT?
LABORER?

AUTHORITY?
POWER?
BELIEVABILITY?

COMPETENCE?
FRIENDLINESS?
TRUSTWORTHINESS?

Transparency No. 7 / 72

WHAT PROFESSIONAL IMAGE DO YOU WANT TO PROJECT?

AUTHORITY?
POWER?

BELIEVABILITY?
COMPETENCE?

FRIENDLINESS?
TRUSTWORTHINESS?
PRESENCE?

Transparency No. 8 / 73

TO WHOM DO YOU WANT TO PROJECT THIS IMAGE?

BOSS
CO-WORKERS
SUBORDINATES
CLIENTS/CUSTOMERS

???

Transparency No. 9 / 74

SUITS TO PROJECT A PROFESSIONAL IMAGE

Best colors: Blue/gray/beige
Buy solids first, then pinstripes, or plaids.
Pinstripes, chalkstripes and plaids should appear solid at 20 feet.
Best fabrics: Wool or wool blends

AVOID: Double knits, fashion or sporty looks

Transparency No. 10 / 75

"QUALITY CHECKPOINTS"

1/2" shirt collar visible

Collar fits neck smoothly

Shoulder correct width

No wrinkles across back or at armhole area

Lapels flat on chest

Front hangs straight, no wrinkles

1/2" shirt sleeve visible

Jacket covers seat

Trousers hang straight

Grain straight at crease

Trousers brush tops of shoes

Cuffs break at instep

SHIRTS TO PROJECT A PROFESSIONAL IMAGE

Best colors: White
Pastels–light blue, off-white, pale yellow, pale pink, beige

Buy solids first, then pinstripes or box plaids on white background

Best fabrics: Cotton, cotton blend

AVOID: ***Fashion colors (lavender and green)***
Contrasting collars and cuffs

Transparency No. 12 / 77

TIES TO PROJECT A PROFESSIONAL IMAGE

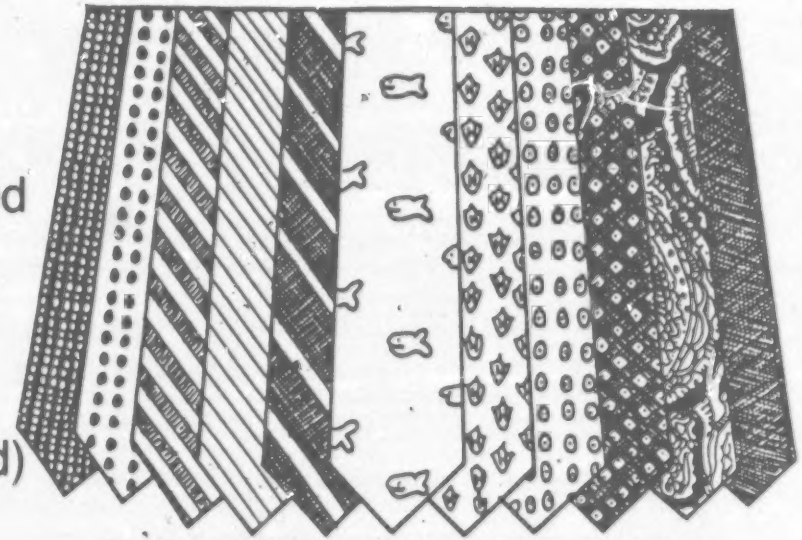
BEST TYPES:

DOT

REGIMENTAL STRIPE–diagonally striped

CLUB–solid background with traditional sports emblem

IVY LEAGUE–(also referred to as foulard) features small triangle or irregular circle repeated on silk



TIE WIDTH SHOULD BE IN PROPORTION TO SHIRT COLLAR AND SUIT LAPELS

PAISLEY–basically sporty tie, many variations

SOLIDS–blue, beige, maroon recommended

best color backgrounds: burgundy, maroon, red, gray, navy, blue

ACCESSORIES TO PROJECT A PROFESSIONAL IMAGE

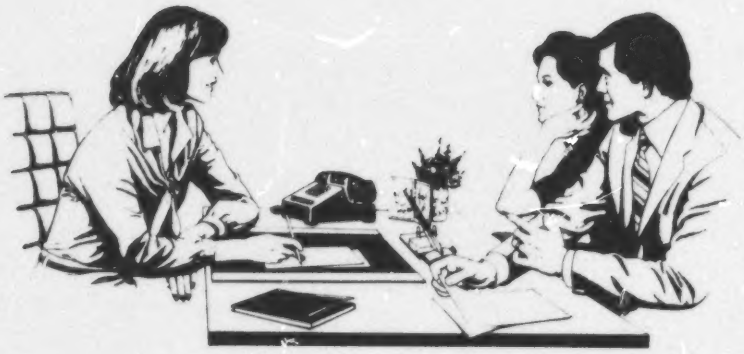
SOCKS:	*Over the calf, black*
BELTS:	*Plain, simple, match shoes*
SHOES:	*Traditional, cordovan, black or brown*
JEWELRY:	*Simple*
	Only: watch and wedding band
ATTACHE CASE:	*Quality leather, dark brown or cordovan*

Transparency No. 14 / 79

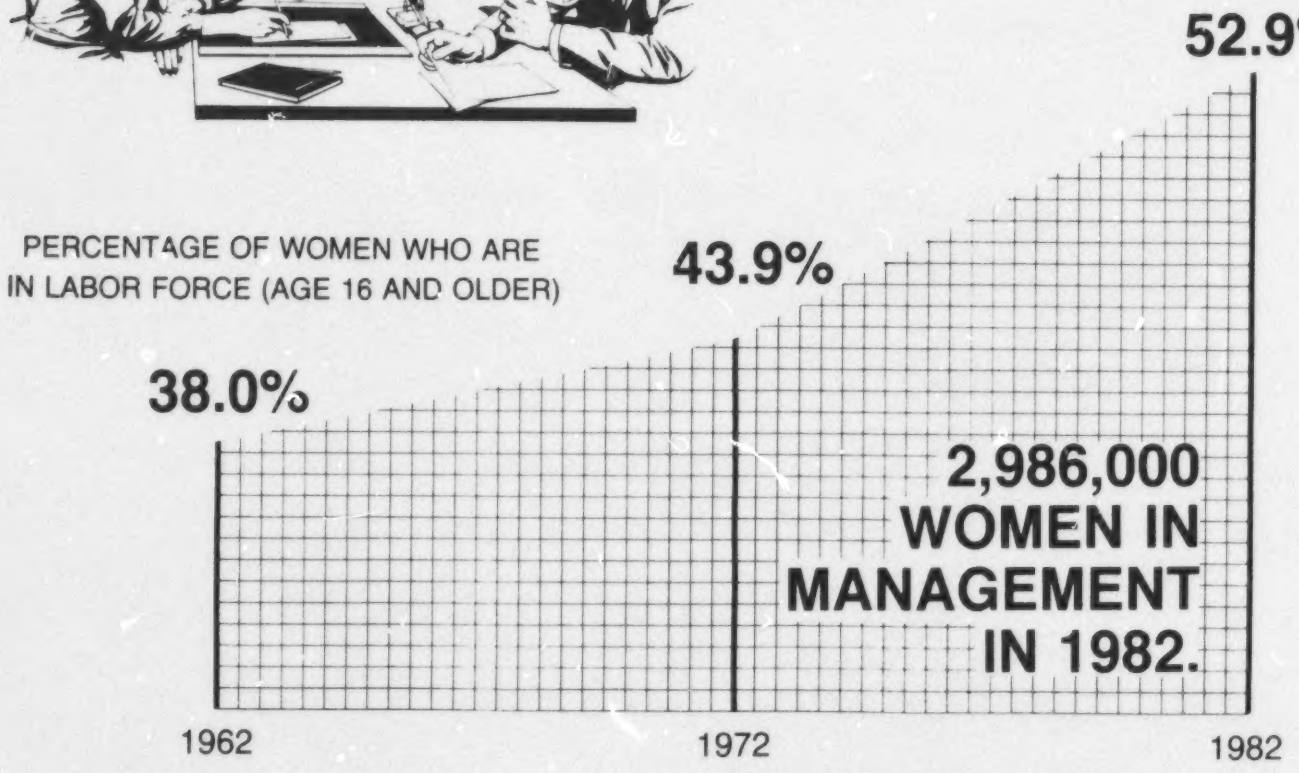
PROFESSIONAL IMAGE GUIDELINES FOR MEN

1. If you have a choice, dress affluently.
2. Dress for the job you want, not the job you have.
3. Never take off your jacket unless necessary.
4. Whenever possible, look in the mirror; you'll catch your own flaws.
5. Plan the messages you want to project and buy according to the image you are building.
6. Short-sleeved shirts are never appropriate.
7. The shirt must always be lighter than the jacket and the tie darker than the shirt.

MORE WOMEN IN THE WORKPLACE . . .



IN THE PAST TWO DECADES, 24.7 MILLION WOMEN HAVE JOINED THE LABOR FORCE, COMPARED WITH 13 MILLION MEN.



Transparency No. 16 / 81

We all wear uniforms and our uniforms are clear and distinct signs of class. We react to them accordingly. (Malloy)

Transparency No. 17 / 82

MALLOY FOUR-YEAR STUDY
211 WOMEN IN BUSINESS

Which uniform communicates authority and competency?

CHOICES:

Skirt and blouse
Slacks and blouse
Plain blue dress
Tailored pantsuit
Skirted suit

RESULTS:

1	*Undecided*
1	*Skirt and blouse*
2	*Slacks with a blouse*
10	*Plain blue dress*
16	*Tailored pantsuit*
181	*Skirted suit*

Transparency No. 18 / 83

"DRESS TO SHOW YOU MEAN BUSINESS AND DRESS FOR THE BUSINESS YOU ARE IN."

Transparency No. 19 / 84

QUALITY CHECKPOINTS

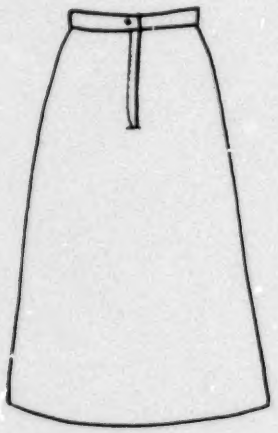
The Correct Fit

Collar lies flat

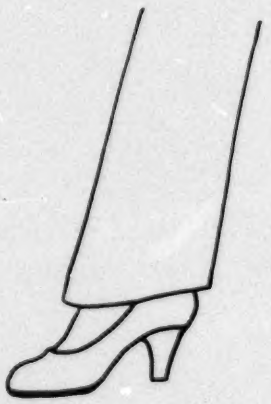
Pockets and darts in correct position

Stiching even

Zipper and hem even and smooth



Sleeves correctly fitted at shoulder, elbow, and wrist



Pants reach to the instep

PROFESSIONAL IMAGE GUIDELINES FOR WOMEN

1. If you have a choice, dress affluently.
2. Dress for the job you want, not the job you have.
3. Never take off your jacket unless necessary.
4. Whenever possible, look in the mirror; you'll catch your own flaws.
5. Plan the messages you want to project and buy according to the image you are building.
6. Keep jewelry and accessories simple.
7. Remember, hemlines for business don't move up or down.
8. Always dress conservatively for business.

Transparency No. 21 / 86

WHAT DO YOU HAVE NOW THAT CONTRIBUTES TO THE IMAGE YOU WANT TO PROJECT?

Transparency No. 22 / 87

MDE-83-120

PROFESSIONAL DRESS FOR THE 80'S

1. This is a presentation of The Media Center, State Fair Community College, Sedalia, Missouri.

2. MDE-83-120, Professional Dress for the 80's

3. How to dress well has not been a part of the preparation of most business professionals. The result is that many of them aren't recognized as professionals; they don't look the part.

4. Projecting a professional image is neither complicated nor costly. It is directly related to how you put your image together. If the image is done professionally the look is timeless.

5. Considering that in a business setting, 90 percent of your body is covered with clothing, a major portion of your first impression depends on what you wear.

6. Since you must wear some form of clothing to cover your body, you should make sure that 90 percent of that impression is an "A."

7. John T. Malloy, author of Dress for Success, says, "We all wear uniforms and our uniforms are clear and distinct signs of class. We react to them accordingly."

8. Malloy surveyed 100 top level executives in New York and asked the following questions regarding clothing: Do you think employee dress affects the general tone of the office? One hundred answered yes.

9. Other questions were: Would you hold up the promotion of a person who didn't dress properly? Seventy-two answered yes. Would you tell an individual if their dress was holding him or her back? Twenty executives replied yes, while eighty answered no.

10. An additional question posed to the executives was: Would you take any person who didn't know how to dress as your assistant? Ninety-two of them said they would not while only eight would.

11. According to wardrobe authority, Patricia Harragan, if your clothes don't convey your message, nothing you say or do will overcome the negative signals.

12. The message you send through your clothing is a major part of your image. Your physical appearance, personality, education and heritage all contribute to your image–but none are as easy to control as your dress.

13. Through your dress, you can communicate competence or lack of competence. Which image would you select to communicate the competence of your organization?

14. Dress also communicates authority or lack of authority. The simple act of removing the jacket eliminates the authority look.

15. A person's dress communicates many messages, some positive and others which are negative. There are several considerations to make when planning your wardrobe.

16. Now, take time to discuss some common rules for achieving a professional image. (pause)

17. In this segment of our slide series you will see three different professional men and their approaches to executive dress. Each follows the same basic principles but adapts them to create the image they feel is important for them to project.

18. Craig, on the left, is a young marketing executive. John, in the middle, is a college professor. Dave, on the right, is a small business owner

19. Craig's slender stature, his youth and his professional position as a marketing executive dictate the need for his clothing to increase his authority image. His initial wardrobe consists of three main suits and an assortment of shirts, ties, and accessories.

20. The same suit may be used to communicate several different messages. The navy pinstripe suit, blue broadcloth shirt, and appropriate ivy league tie gives a milder look of authority. This would be appropriate for office wear.

21. The white shirt, ivy league tie, and pinstripe suit without the vest enable Craig to communicate a more relaxed message of authority than with the vest. The white shirt is a standard requirement in many organizations because the research on color in clothing shows the white shirt is perceived more positively by customers than any other color.

22. Solid dark blue suits have been found to effectively increase respect. The dark blue combined with a white shirt and ivy league tie adds integrity and confidence to the overall message that is being communicated by Craig.

23. The dark gray suit helps communicate prestige, authority, respect, and competence. The intensity of that message can be controlled by the shirt and tie combination.

24. The dark gray suit may be combined with a very pale pink shirt and ivy league tie for days that are not filled with meetings with other important executives. Most people don't take men in pink shirts too seriously. The same suit and tie with a white shirt or a blue shirt commands more respect and authority than the pastel pink.

25. The overall image of the marketing executive should be conservative, powerful, and classic. Wise investments and careful coordination of the shirts, ties, and suits will help Craig to meet his long-term professional goals as he climbs the ladder of his career.

26. The second professional is a university professor. He wishes to convey credibility and friendliness to his students.

27. To reduce the impression of power when dealing with students, the professor has selected a steel gray suit, light gray suit, and a light blue suit.

28. The suits selected coordinate best with white shirts or light blue shirts. Through clothing research, white shirts have been found to successfully communicate honesty; the blue shirts communicate friendliness and sincerity.

29. One suit can be used to communicate several different messages by changing ties. The regimental stripe, pin dot, plain solid, and ivy league patterned ties are all acceptable for business. The color of the tie affects the message. Darker ties convey power. Light and pastel ties convey friendliness.

30. Adding the vest creates a stronger professional impression. The vest should be worn when it is important to communicate authority and power.

31. Deleting the vest and changing the tie enables the professor to soften the impact of his clothing image. The regimental stripe tie in the previous slide is more conservative and formal than the medium blue ivy league tie shown here.

32. Men's suits in lighter colors project a message of friendliness. This would be appropriate when the professor is fulfilling his role as a counselor to students.

33. The gray three-piece suit may be coordinated with a regimental striped tie and white shirt for more authority, as long as the regimental stripe has a wide area to prevent confusion with the suit's pinstripes.

34. Details matter when communicating authority. The brief case, pen, and jewelry can either compliment or inhibit the message of authority.

35. A good look for a person who needs to tone down his impact on others is the light blue suit. The suit maintains credibility of the wearer without intimidation. This clothing combination projects the image of honesty and friendliness.

36. Flexibility is important to this individual and may be communicated through changing ties and shirts to fit a particular situation. In each of the examples, credibility and professionalism are depicted, but are adaptable to a variety of settings.

37. Dave owns and operates a successful restaurant. His image must be one of friendliness and prestige to attract the type of clientele he wants.

38. It is important to Dave to be recognized as the proprietor at private formal dinners and when Dave feels it is important to give an authoritative image. Through years of trial and error, he has found that dress does make a difference. The three appropriate looks reveal the authoritative image of "I am the owner of this establishment" whereas the wrong look reveals the image of "I am looking for a place to eat tonight."

39. The nature of Dave's business allows him more freedom in dress than either the marketing executive or professor. A navy blazer with contrasting slacks, a white shirt, and a casual tie contribute to the informal welcome look he often wants to project to his customer.

40. The navy blazer can be combined with several different pants and shirts to add versatility to the wardrobe.

41. For important meetings and large groups, Dave increases his authority and credibility message by conveying a more powerful look through clothing. The white shirt, navy 2-piece pinstripe and tone-on-tone ivy league tie contribute to this image.

42. The image may be softened simply by changing ties. The tie is the best status symbol a man can wear. By carefully selecting this symbol he can change the signals of his dress tremendously.

43. At this stage in his career, Dave prefers the pinstripe and plaids to solid suits. During the initial career-building years, solid suits should be selected for most men's wardrobes. Solids are more versatile than plaids or pinstripes and they have the advantage of being acceptable to all groups.

44. Plaids should be added only after the initial suit wardrobe has been built. Dave's working wardrobe consists of several suits, two different blazers, a variety of white and pastel shirts, ties, and slacks; dark brown and black shoes and belts; and simple gold jewelry.

45. The type of image you wish to project is dictated by three factors, your occupation, the people whom you wish to influence, and your career ambition. We all wear uniforms. These uniforms are distinct signs of our status and prestige. Others will react to us accordingly.

46. The single most important article in any man's wardrobe is the suit. The suit communicates the degree of power, authority, character, and socio-economic status of the man wearing it.

47. Color, fabric, and fit are essential elements to consider when selecting a suit. Navy, gray, and beige are appropriate for most occasions. Wools and wool blends are the best fabric investments. Proper fit is just as important as color and fabric.

48. Selecting the right shirt for the suit is important. White shirts are always safe. Light blues, and other soft colors, fine pinstripes, and box plaids are good if coordinated appropriately with the suit and tie.

49. Avoid high fashion colors like lavender, dark colors, and shades of green, gold, or gray. Also avoid contrasting collars and brand new fashion looks.

50. The wrong tie can completely destroy the image you are trying to project. Knit ties should be reserved for social occasions.

51. Your business ties should be silk or silk blends. Good investments in ties include the regimental stripe, pin dot, ivy league, club, solid, and paisley.

52. The color of shoes and belts should match. The best buy is cordovan because it goes with everything. Good colors are black and brown. Stay away from high fashion styles and colors.

53. The all-weather coat you select is important in projecting an executive image. Research shows that beige reflects a higher socio-economic class than navy or black.

54. Never underestimate the power of a haircut. The opinions of men and women in positions to make judgements about you make a difference. Facial hair is a matter of concern to many–be sure your face is in line with your image. If you choose to wear a moustache, be sure it is conservative.

55. Dress for your clientele. Take cues from your customers and keep in mind that in different areas of the country different styles and colors are considered acceptable.

56. In the midwest, a good suit to wear is a tiny shadow plaid. Solid beige is the best all round color for most areas of the country. Brown suits are acceptable in the midwest but nowhere else.

57. All those striving to project a professional/executive image should follow a few basic guidelines.

58. If you have a choice, dress affluently.

    Dress for the job you want, not the job you have.

59. Wear your jacket to project authority and professionalism.

    Whenever possible, look in the mirror, you'll catch your own flaws.

60. Plan the messages you want to project and buy according to the image you are building.

    Short-sleeved shirts project a casual image.

61. The shirt should always be lighter than the jacket and the tie darker than the shirt.

62. You will notice that none of the three men featured in this segment are wearing jewelry that denotes membership to a particular organization, high fashion items, or fad colors. Professional dress is classic, traditional and timeless.

63. This completes the segment about professional dress for men. (pause)

64. In this segment of our slide series, you will view three different professional women and their approaches to executive dress.

65. Joan, on the left, is an executive in charge of training programs. Pat, in the center, is an office manager; and Debbie, on the right, is a professional sales person.

66. Joan needs to maintain credibility in her role as an instructor. The skirted suit or jacketed dress gives her the credibility and authority she needs.

67. The beige suit may be dressed down through color to communicate warmth and accessibility.

68. The teal and beige combination presents a message of professionalism. The blouse color allows her to maintain her authority while communicating that she is friendly and easy going.

69. For her more serious sessions, Joan will select a rose-beige blouse to coordinate with the camel. The tone on tone combination is attractive yet it does not distract from her professionalism.

70. Joan is the training director for a large corporation. Her image must be strong, positive, and convey competency. This is important for her because everything about Joan must imply, "I am a serious professional."

71. Joan's working wardrobe consists of three suits, one blazer, four blouses, one dress, and two pairs of pumps. Her jewelry is simple, basic, and gold.

72. The gray jacket and teal projects quiet competence. This is appropriate for those times when Joan wishes to be accepted as an authority in her position.

73. A wine print dress adds flexibility to the wardrobe. With the gray jacket or the black jacket, the dress maintains the professional look essential in today's business setting.

74. Gray tones work equally well for women and men in projecting a professional image. The gray suit with the black blouse sends a strong message of authority. This is important for certain clients who may believe that women cannot be authoritative.

75. The gray with red projects professionalism, yet does not communicate as strong a message as the gray with black.

76. The third tone selected by Joan is a soft beige in a silk and linen blend suit. The same four basic blouses may be coordinated with this suit.

77. Whether Joan is training, counseling, or working with a group, the basic neutral tone in her suits and dresses projects the timeless look of quality and professionalism.

78. Pat is the office manager of a medium-sized firm. She needs to project authority, power, and credibility. She selected navy and cream colored suits as the basics of her wardrobe.

79. Her basic wardrobe consists of a navy suit, cream blazer, two dresses, assorted blouses, and three skirts. This provides her with a versatile wardrobe that can be suited for any occasion.

80. The navy suit and white blouse project authority. The contrast between the navy suit and the white blouse projects an image of power.

81. The same navy suit with a white oxford blouse and contrasting silk tie maintains the look of authority but adds a more friendly look.

82. By changing to the business plaid blouse, Pat maintains her professional image and increases her credibility.

83. Although the suit makes the strongest statement for Pat, other acceptable combinations include skirts, appropriate blouses, blazers, shirt-waist dresses, and dresses with jackets.

84. A cream colored linen blazer combines with a soft plaid skirt and light pastel blouse. This projects a softer look but still projects authority. By changing to a dark blue blazer, she can intensify her message of authority.

85. A navy tweed skirt with an oxford shirt and bow tie can be worn with any of her blazers. This allows additional flexibility in her wardrobe.

86. Pat uses the jacket or blazer to maintain her authority image. Without the jacket or blazer, the image projected is one of lower status.

87. To increase the flexibility in her wardrobe, Pat added a black paisley dress to be worn with the cream blazer.

88. Her accessories are simple, classic, and traditional. They compliment the image of credibility and authority. The use of accessories must be adapted to the situation and to your particular style

89. Debbie is an insurance agent. She needs to project a professional image to her customers. The most appropriate business look for her in most situations is a simple blouse and skirt with a jacket.

90. Debbie needs to communicate her competency, honesty, and authority through her clothing. Her primary wardrobe consists of two dresses, two blazers, two skirts, assorted blouses, one suit, pumps, and traditional jewelry.

91. Debbie has found that she can control the impression she gives her customers and coworkers by carefully selecting her attire. Conservative dresses with jackets are appropriate for most selling situations.

92. In order to maximize the use of the items in her wardrobe, Debbie concentrated her major purchases on colors that could coordinate with wine, black, off white, and tan. The wine dress doubles as a blouse when topped with a wine colored skirt.

93. The black print is a classic style that can be worn without a jacket.

94. It too can double as a blouse when she chooses to add a black skirt and the cream blazer.

95. For selling situations, Debbie has found that the blazer conveys the additional authority and credibility she wishes to communicate.

96. At the end of the day, the black dress and blazer look fresh and neat, even after a long day visiting with clients.

97. In addition to working with customers who are looking for new homes, Debbie works with her professional organization of realtors. For professional meetings, she wishes to communicate professionalism and competency by wearing a suit.

98. When working with other professional sales people or commercial accounts, it is important for Debbie to communicate her authority. The traditional beige blazer with a wine colored skirt and conservative blouse convey her message clearly.

99. Blazers, skirts, and shirts in the same fabrics found in men's shirts are good investments for Debbie.

100. She can increase the flexibility of her wardrobe by choosing basic colors to mix and match. The beige blazer may be matched with a wine skirt to create several coordinated looks with each blouse.

101. Regardless of the working situation, Debbie wants to achieve a professional look. Although her wardrobe is different from the wardrobe for a company executive, or an office manager, she follows the basic guidelines for developing a classic, traditional, and timeless wardrobe.

102. Hairstyles and make-up do make a difference. Long hair allows for great variety in styles but not all those hairstyles are appropriate for business.

103. Make-up should look natural and be conservative. Avoid wearing blue, green, lavender eye shadow, heavy mascara, eyeliner, or rouge.

104. All-weather coats are essential for most women. Dark navy, black, or beige trench coat styles are equally acceptable. Pastels should be avoided.

105. For the professional wardrobe, open-toed shoes should be avoided. Pumps and sling backs are the best investments for a woman in business.

106. A briefcase is a necessity for many businesswomen. If you do carry a briefcase, you should not carry a handbag with it. The only acceptable handbag is one which fits inside your briefcase.

107. Best investments in jewelry for your professional wardrobe include a simple string of pearls, a gold chain necklace, simple earrings, a gold watch, simple rings. Do not wear insignia jewelry or fashion items for business.

108. The hemlines of your professional wardrobe should not be dictated by fashion. A skirt length approximately three inches below the knee is generally appropriate.

109. There are several guidelines for women to follow in developing professional wardrobes.

110. If you have a choice, dress affluently.

111. Dress for the job you want, not the job you have.

112. Wear your jacket to project a professional image.

113. Whenever possible, look in the mirror, you'll catch your own flaws.

114. Plan the messages you want to project and buy according to the image you are building.

115. Keep jewelry and accessories simple.

116. Remember, hemlines for business don't move up or down. Always dress conservatively for business.

117. You will notice that although the basic wardrobe of the women featured in this segment varied depending on their occupation and goals, none wore high fashion items or fad colors. Professional dress is classic, traditional, and timeless. This completes the segment about professional dress for women. (pause)

118. (Credits)

119. (Disclaimer and Rewind)

PROFESSIONAL DRESS FOR THE 80'S
SESSION CRITIQUE REPORT

Name

Date

1. Major points I gained from this session:

2. Additional questions I have about the topic:

3. What I like best about the session:

4. How this session could be improved:

5. Items I hope we cover in the remainder of the course:

PROFESSIONAL DRESS FOR THE 80'S
COURSE EVALUATION FORM

COMMUNITY:

Your assistance in providing the information requested below will be greatly appreciated.

1. How satisfactory was the course?

   Excellent Good Fair Unsatisfactory

2. Will you be able to apply the information in formulating a personal action plan on dress and image?

   Yes No

3. How satisfactory were the worksheets and materials?

   Excellent Good Fair Unsatisfactory

4. How satisfactory were the audiovisual materials?

   Excellent Good Fair Unsatisfactory

5. The instructor's qualifications, attitude, and organization were:

   Excellent Good Fair Unsatisfactory

   COMMENTS:

6. What topics did you find most helpful?

7. What suggestions do you have for improving the course?

8. Would you recommend this course for others who are interested in image management?

   Yes No

9. Additional Comments: